

Feb. 23. 1938



To my dear
teacher, Miss Parlow.
Marjorie

THE COOPERATIVE CONCERT ASSOCIATION

Presents

MARJORIE EDWARDS

Violinist

PROGRAM

I.

Praeludium and Allegro (in the style of Pugnani) Kreisler
Air on the G String Bach-Wilhelmj
Minuet in D Mozart-Burmester

II.

Concerto in G minor Bruch
Allegro moderato
Adagio
Allegro energico

INTERMISSION

III.

Piano solos

Waltz in E minor Chopin
Mazurka in A major Chopin
Scherzo Miniature Jacques Miller

ARTHUR HOLLANDER

IV.

Romanza Andalusia Sarasate
On Wings of Song Mendelssohn-Achton
Perpetuum Mobile Novacek

V.

Habanera Ravel-Catherine
Souvenir de Moscou Wieniawski

ARTHUR HOLLANDER at the Piano

Management:

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ANNOTATIONS

MARJORIE EDWARDS was born in California fifteen years ago. Both parents played the piano and lessons were going on daily in the house. Although young Marjorie drummed out tunes almost as soon as she was able to reach the keys, it was not until she was seven that she had her first violin lesson. She progressed so rapidly that before long she was studying with Kathleen Parlow, famous virtuoso and teacher.

When Miss Parlow was brought to Pittsfield to take the first violin chair of the South Mountain Quartet, the Edwards family followed her across the continent. Followed a summer of intensive work in the Berkshires during the course of which the young violinist had an opportunity to play at the Festival. She was a sensation. Of her, Albert Spalding remarked: "I consider her unusually gifted. She shows qualities of heart and imagination in her playing, added to a remarkable facility." Walter Damrosch said: "I think she is truly remarkable. I was amazed at her purity of tone and the refinement of her musical feeling. I am sure she will go far. Such artistic stature in one so young is one of the inexplicable phenomena in the art of music."

On February 23, 1936, Marjorie made her New York debut in a Town Hall recital and was enthusiastically greeted by audience and critics alike. This year, for the first time, she is appearing in an extended concert tour.

Praeludium and Allegro (in the style of Pugnani) *Fritz Kreisler*

Gaetano Pugnani (1731-1798) was a brilliant violinist and one of the best representatives of the Italian School. He spent some years in London as leader at the Italian Opera and appeared in Paris at the Concerts Spirituels. In this Praeludium and Allegro Fritz Kreisler has successfully recaptured the master's noble and brilliant style. The Praeludium is a composition of breadth and dignity, while the Allegro, which follows immediately upon it, maintains much the same mood, with a more intimate delineation, sweeping at the close to a rapid climax.

Air on the G String *Bach-Wilhelmj*

This Aria is the well known slow movement from Bach's Suite in D. The arrangement as a violin solo with string or pianoforte accompaniment, was made by the late famous violinist, August Wilhelmj, and was first published in 1871. The Aria appears in the suite as a movement for strings only. Its broad and noble melody lends itself admirably to its adaptation as a violin solo and especially to the warm and appealing tones of the G string.

Minuet in D *Mozart-Burmester*

This minuet, which the arranger, Burmester, has taken from the Divertimento No. 1 in D Major, demands from the performer a fine flying staccato. Mozart wrote many suites or divertimenti for performances, balls or similar occasions.

Concerto in G minor, Opus 26 *Max Bruch*

This Concerto which is probably the finest of Bruch's many compositions for the violin, was written at Koblenz (1865-67) and dedicated to the famous violinist, Joachim, who gave the first public performance at Bremen, January 7, 1868.

The first movement begins with a cadenza-like passage in the solo instrument which then boldly outlines the main theme. After extensive development a quiet transition leads to the Adagio in which three themes are presented successively. The first, a broad cantabile, has been described as one of the composer's happiest melodic inventions. In the finale, Allegro energico, a bold, march-like theme is followed by the second theme in D major which is developed and elaborated. The first theme returns and passage work in the violin brings the Coda.

Romanza Andalusia *Pablo Sarasate*

The late Sarasate was born at Pampeluna and confined his compositions entirely to works for the violin. As a virtuoso, he himself played mostly operatic fantasies and characteristic pieces of his own. This Andalusian Romance is delightful and extravagantly colored music.

On Wings of Song *Felix Mendelssohn-Achorn*

This lovely melody, originally written for the voice, lends itself especially well to the violin, and Isidore Achorn's arrangement does credit to the great composer.

Perpetuum Mobile *Ottokar Novacek*

This brilliant composition (originally with orchestral accompaniment) is the work of a Hungarian violinist, Ottokar Novacek, who died in New York in 1900 at the early age of thirty-four. He was a member of the Boston Symphony Orchestra under Nikisch and later played solo viola in the Damrosch orchestra in New York. Toward the close of his short life he devoted himself entirely to composition.

Habanera *Maurice Ravel-Catherine*

Ravel contributed this well-known Habanera to a "Répertoire moderne de vocalises-études," published in Paris in 1907. It was, however, too attractive to remain long a monopoly of singers, and it was soon reissued as a "Pièce en forme de Habanera," the solo being allotted to an unspecified instrument.

The *Habanera*, sometimes called the Creole country dance, was brought to Cuba by African negroes. From Cuba it was taken to Spain and now is one of the dances of that country.

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Souvenir de Moscou *Henri Wieniawski*

Wieniawski's works are all brilliantly written with the aim of giving the greatest possible technical opportunity to the performer. The "Souvenir de Moscou" is an excellent example. It is a brilliant fantasia on popular Russian airs, is very free in form, and illustrates the different technical possibilities of the violin, and at the same time is rhythmical, melodious and effective.

*These Annotated Programs are furnished by the
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